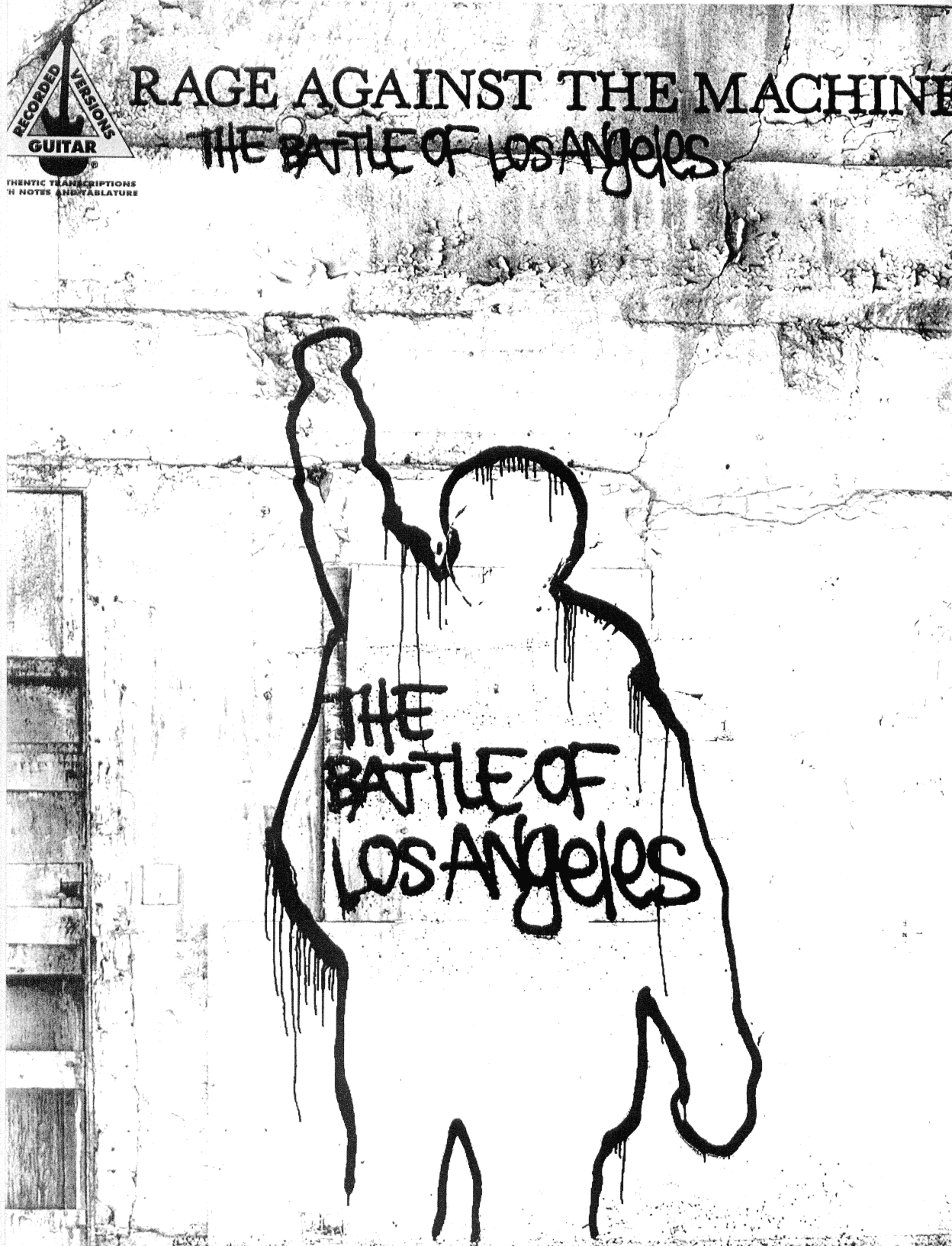
VISIT…

RECORDED VERSIONS GUITAR®

THENTIC TRANSCRIPTIONS
H NOTES AND TABLATURE

RAGE AGAINST THE MACHINE

THE BATTLE OF LOS ANGELES



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Testify

Written and Arranged by Rage Against The Machine

Drop D Tuning:
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Moderately ♩ = 117

Gtr. 1 (dist.)

N.C.

Riff A

play 4 times

End Riff A

mf

* w/ wah-wah, slapback delay, Whammy Pedal, & heavy reverb.

P.M.

* w /DigiTech Wammy Pedal set for ♭7, slowly rock wah-wah pedal back and forth.

Gtr. 1 tacet

Dm7

Uh!

* Gtr. 2 (slight dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

f

1/2 full

* doubled throughout

Verse

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 2 tacet

Gtr. 1: w/ Riff A, 2 times

N.C.(D5)

1. The mov - ie ran through me. The glam - our sub - due me. The tab - loid un - tie me. I'm emp - ty please fill me. Mis - ter an - chor as - sure me that Bagh - dad is burn - ing. Your voice, it is ___ so sooth - ing, that - ci - sion, you feed me. My wit - ness I'm hun - gry. Your tem - ple, it calls me so

Gtr. 1: w/ Riff A, 8 times

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cun - ning man - tra of kill - ing. I need you, my wit - ness, to dress this up ___ so blood-less. To
I can car - ry on. _____ My slav - ing, sweat - ing the skin right off ___ my bones. _ On a bed of

numb me and purge me now of thoughts of blam-ing you. _ Yes, the car is our wheel-chair. My
fire, I'm chok - in' on the smoke that fills my home. _ The wreck-ing ball is rush - ing.

wit - ness your cough - ing oil - y si - lence mocks the leg - less ones who trav - el now _ in cof - fins. On the
Wit - ness, you're blush - ing. The pipe - line is gush - ing, while here we lie ___ in tombs. While on the

cor - ner the jur - y's sleep - less. We found your weak - ness, and it's
cor - ner the jur - y's sleep - less. We found your weak - ness, and it's

Chorus

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1, 2 times

Dm7

right out - side our door. _ Now tes - ti - fy. ____ Now tes - ti - fy. _
right out - side your door. _ Now tes - ti - fy. ____ Yeah, tes - ti - fy. _
Tes - ti - fy. _

___ It's right out - side our door. _ Now tes - ti - fy. ____
___ It's right out - side the door. _ Now tes - ti - fy. ____
___ It's right out - side the door. _ Now tes - ti - fy. ____

To Coda

Let's tes - ti - fy. ____ It's right out - side the door. _ 2. With pre -
Now tes - ti - fy. ____ But it's right out - side the door. _ Mass
Tes - ti - fy. ____ It's

Bridge

Gtr. 2 tacet

N.C.

graves for the pump and the price is set, and the price is set. Mass graves for the pump and the price is set,

Gtr. 3 (clean)

and the price is set. Mass graves for the pump and the price is set, and the price is set. Mass

graves for the pump and the price is set, and the price is set.

Guitar Solo

Gtr. 3 tacet

Gtr. 2: w/ Rhy. Fig. 1, 2 times

Dm7

Gtr. 1

let ring

* w/ envelope filter

* DigiTech XP100, patch 11: + = toe down, o = toe up

Interlude

F5 C5 D5

Who con-trols the past now con-trols the fu-ture. Who con-trols the pre-sent now con-trols the past.

Gtr. 2

F5 C5 D5 ***D.S. al Coda***

Who con-trols the past now con-trols the fu-ture. Who con-trols the pre-sent now... Now tes-ti-fy.

⊕ ***Coda***

D5

right out-side your door.

Gtr. 2

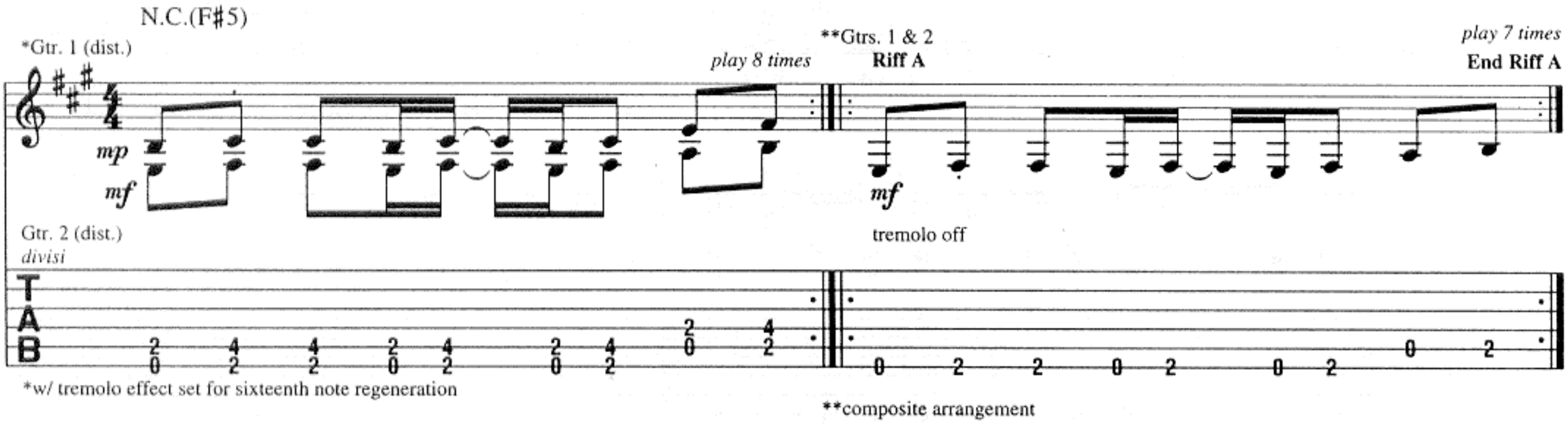
Guerrilla Radio

Written and Arranged by Rage Against The Machine

Intro

Moderate Heavy Rock ♩ = 104

N.C.(F♯5)



*w/ tremolo effect set for sixteenth note regeneration

**composite arrangement

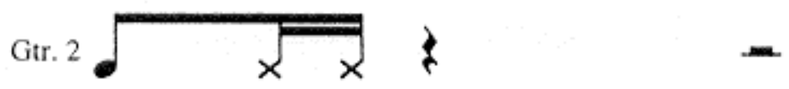
Verse

Gtr. 2 tacet, 2nd time

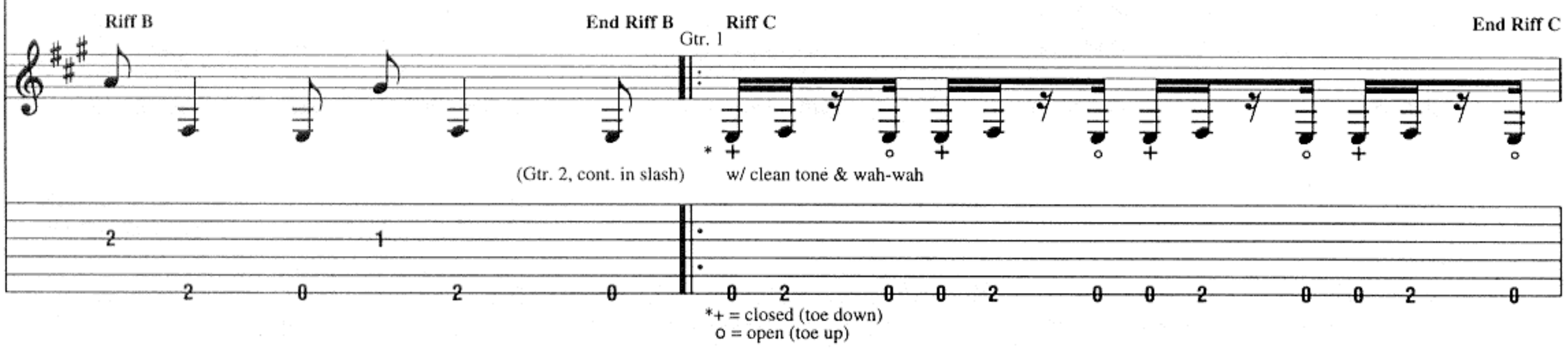
F♯

⑥

2 fr



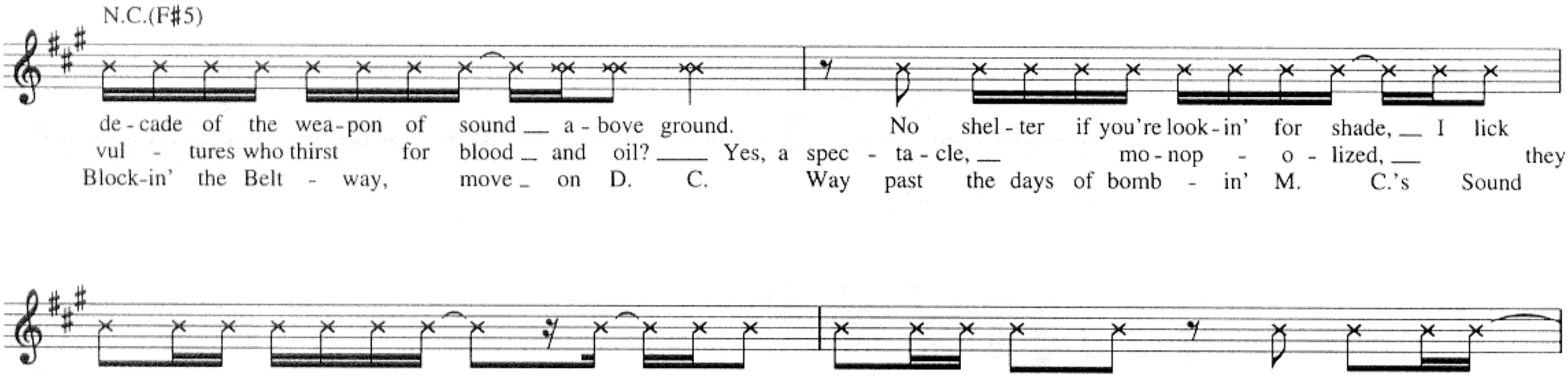
1. Trans - miss - ion on third world war third round. A
cast for the mass who burn and toil, or for the
cont I hi - jacked the fre - quen - cies.



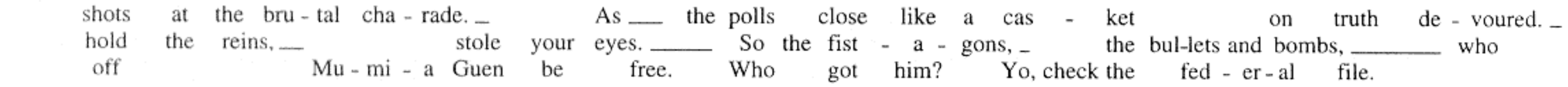
Gtr. 1: w/ Riff C, 6 times

Gtr. 2 tacet

N.C.(F♯5)



de - cade of the wea - pon of sound a - bove ground. No shel - ter if you're look - in' for shade, I lick
vul - tures who thirst for blood and oil? Yes, a spec - ta - cle, mo - nop - o - lized, they
Block-in' the Belt - way, move on D. C. Way past the days of bomb - in' M. C.'s Sound



shots at the bru - tal cha - rade. As the polls close like a cas - ket on truth de - voured.
hold the reins, stole your eyes. So the fist - a - gons, the bul-lets and bombs, who
off Mu - mi - a Guen be free. Who got him? Yo, check the fed - er - al file.

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___ Si - lent play in a sha-dow of pow'r. _ A spec - ta - cle, ___ mo - nop - o - lized, _ the
staff the banks, who staff the par - ty ranks. More for Gore, or the son of a drug ___ lord,
All you pen dev-ils know the tri - al was vile. ___ Ar-my of pigs ___ try to si - lence my style. _ Off

1.

cam - 'ra's eyes ___ on choice dis - guised. _ 2. Was it

2. N.C.

none of the a-bove. Fuck it, cut the cord.
'em all at the box, it's my ra - di - o dial.

Gtr. 1

wah-wah off

0 2 0 0 2 0 0 2 0 0 2 0 0 2

Chorus

Gtrs. 1 & 2: w/ Riff A, 7 times

N.C.(F♯5)

Lights out, gue - ril - la ra - di - o. Turn that shit up.

Lights out, gue- ril - la ra - di - o. Turn that shit up. Lights out, gue- ril - la ra - di - o.

To Coda ⊕ *D.S. al Coda (take 2nd ending)*

Gtrs. 1 & 2: w/ Riff B

Turn that shit up. Lights out, gue - ril - la ra - di - o. 3. Con -

⊕ *Coda*

Gtr. 1: w/ Riff A

Interlude

* Gtr. 1: w/ Riff A, 8 times
Gtr. 2 tacet

Gtr. 2: w/ Riff A, 4 times

Turn that shit up.

Gtr. 2

full

0 2 2 0 2 0 2 5 (5)

*w/ phase shifter

Guitar Solo

Gtr. 1 N.C.(F♯5)

f

Gtr. 3 (dist.)
divisi

*w/ Digitech Whammy Pedal & talk box

*set for two octaves above

** B5 A5 B5 N.C.

Gtr. 3

*

1 1/2

Gtr. 1

P.S.

steady gliss.

*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector swtich is the lead position, then flip the switch to the rhythm position to simulate the attack. Flip switch in specified rhythm.

**Chord symbols reflect basic tonality.

*Gtr. 2: w/ Riff B

B5 A5 B5 B5 A5 B5 N.C. B5 B♭m A♭m Gm

Whispered: It

1 1/2 full

*w/ wah-wah

Outro

Gtrs. 1 & 3 tacet

Gtr. 2 tacet

N.C.(F♯5) N.C.

has to start some-where. It has to start some-time. What bet - ter place than here? What

Gtr. 2

wah-wah off

bet-ter time than now?

(F♯5)

All hell can't stop us now.

Gtrs. 1 & 2

Riff D

End Riff D

Gtrs. 1 & 2: w/ Riff D, 2 times

All hell can't stop us now. All hell can't stop us now.

All hell can't stop us now.

Gtrs. 1 & 2

Riff E

End Riff E

Gtrs. 1 & 2: w/ Riff E, 2 times

All hell can't stop us now. All hell can't stop us now.

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Calm Like a Bomb

Written and Arranged by Rage Against The Machine

Gtrs. 2, 4 & 5; Drop A Tuning:
⑥ = E ④ = D
② = B ⑤ = A
③ = G ⑥ = A

Intro

Moderately Slow ♩ = 74

N.C.
(bass)

Whispered: Feel the funk blast. Uh, feel the funk blast. *Shouted:* Uh, feel the funk blast!

N.C.(Bm)

Uh, feel the funk blast. Uh, feel the funk blast.

Riff A **End Riff A**

8va

Gtr. 1
(dist.)

f

** w/ Whammy Pedal
+1 1/2 +4 1/2 +7 1/2 +12

tr

T A B: 12 0 12 (12) (12) (12) (12) (12) (12) (12) (12)

*Using a guitar with Les Paul style electronics, set neck pickup volume control to "10" and bridge pickup volume control to "0." Flip pickup selector switch as fast as possible to stimulate the reattack.
** w/ DigiTech Whammy Pedal set for 2 octaves above when fully depressed.

Gtr. 2
(dist.)

Riff A1 **End Riff A1**

mf w/ /wah-wah

1 1/2

T A B: 2 2 0 2 X 2 (2) X X X 2 2 0 2 X 2 (2) X X X

Gtrs. 1 & 2: w/ Riffs A & A1

Spoken: Yo, yo, yo, yo, yo, yo, check it out, yo, yo, yo, 1. I'll be walk - in'

* Sung behind the beat throughout.

Verse

Gtrs. 1 & 2: w/ Riffs A & A1, 2 times
N.C.(Bm)

god like a dog. My nar - ra - tive fear - less. (My) world war re - turns to burn like Bald-win home from Par - is. I
lim-in-al, feel tha crit-i-cal mass ap-proach hor - i - zon. (Tha) pulse of tha con - demned, sound-off A-mer - i - ca's de - mis-ing. Tha

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steal from a fur-nace, I was born land-less. This is tha na-tive son, born of Za-pa-ta's guns.
an-ti-myth rhy-thm rock shock-er. Yes I spit fire. Hope lies in tha smold-er-ing rub-ble of em-pires. Yes.

Gtr. 1 tacet
N.C.(B5)

Stroll through tha shan-ties and tha ci-ty's re-mains. Same bod-ies bur-ied hun-gry but with dif-'rent last names. These

Gtr. 2 **Riff B** **End Riff B**

Gtr. 2: w/ Riff B

vul-tures rob-bin' ev-'ry-thing, leave no-thin' but chains. They pick a point on the globe, yes tha pic-ture's tha same. There's a
ev-'ry-one, leave no-thin' but chains. Pick a point here at home, yes tha pic-ture's tha same. There's a

Gtrs. 1 & 2: w/ Riffs A & A1, 2 times
N.C.(B5)

bank and a church, a myth and a hearse, a mall and a loan, a child dead at birth. There's a
field full of slaves some corn and some debt. There's a ditch full of bod-ies tha check for tha rent. There's a

wid-ow pig par-rot, a re-bel to tame, a white-hood-ed judge, a sy-ringe and a vein.
tap, tha phone, tha si-lence of stone. The numb black screen that be feel-in' like home.

Gtrs. 1 & 2 tacet
N.C.

Spoken: And a riot throught the rhyme of the unheard.

Gtr. 3 (slight dist.)

mf

* w/ wah-wah as filter

* toe down

Pre-Chorus

Gtr. 3 tacet

N.C.(Bm)

What-cha say, what-cha say, what-cha say, what?

Gtrs. 2 & 4
(dist.)

Riff C

End Riff C

f

w/ wah-wah as filter

Gtrs. 2 & 4: w/ Riff C, 3 times

What-cha say, what-cha say, what-cha say, what?

What-cha say, what-cha say, what-cha say, what?

What-cha say, what-cha say, what-cha say, what?

We're calm like a bomb!

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times

N.C.(Bm)

We're calm like a bomb!

Gtrs.
2 & 4

Riff D

End Riff D

wah-wah off

1.

Gtrs. 2 & 4: w/ Riff D

2.

Gtrs. 2 & 4: w/ Riff D, 3 times

2. This ain't sub -

Calm like a bomb!

To Coda

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times

We're calm like a bomb!

Voc. Fig. 1

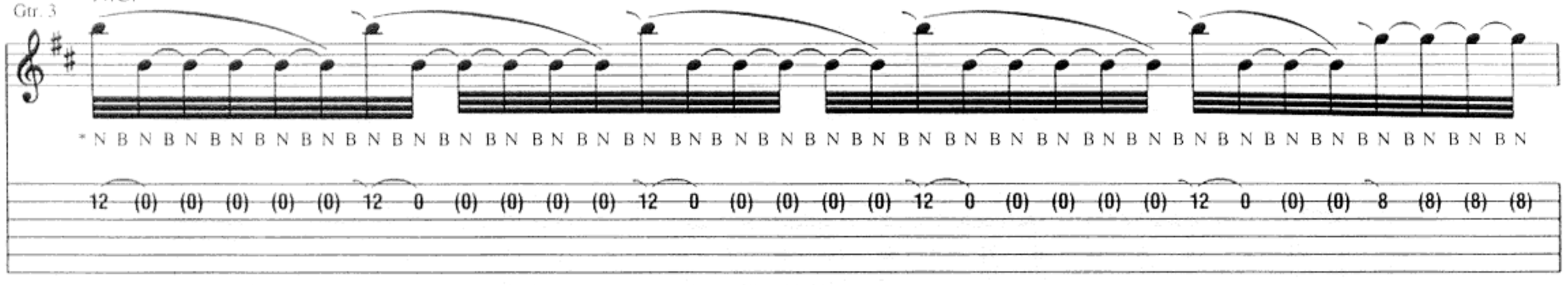
Ig - nite, ig - nite, ig - nite, ig - nite, ig - nite, ig - nite, ig - nite, ig - nite, ig - nite.

Guitar Solo

Gtrs. 2 & 4 tacet

N.C.

Gtr. 3


* N B N B N B

12 (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) 7 (7) 0 10 (10) (10) (10) 7 (7) (7) (7) 10 (10) 7 (7) (7) (7) 10 (10)

+6

7 (7) (7) (7) 10 (10) 7 (7) (7) (7) 10 (10) 7 (7) 10 (10) (10) (10) 7 (7) (7) (7) 10 (10) 7 (7) (7) (7) 10 (10).

D.S. al Coda
(take 2nd ending)

Calm like a bomb! __

+6

Whammy Pedal off delay off

+6

7 (7) (7) (7) 10 (10) 7 (7) (7) (7) 10 (10) 7 (7) (7) 10 (10) (10) (10) 7 (7) (7) (7) 10 (10) 7 (7) (7) (7) (7) (7)

⊕ *Coda*

Outro
Gtrs. 2 & 4 tacet
N.C.

Calm like a bomb! Mass with - out roots, _ a pri - son to fill. __ There's a coun - try's soul that reads, "Post no bills." There's a strike and a line of cops out - side of tha mill. There's a

1. right to o - bey __ and a right to kill. __ There's a

2. right to o - bey, and there's the right to kill. __

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Mic Check

Written and Arranged by Rage Against The Machine

Intro

Moderately ♩ = 97

F♯m F♯m9 F♯m F♯m(maj7)

Wait a min-ute, now.

Gtr. 1 (slight dist.) **Riff A** *8va* **End Riff A**

mf

* w/ delay

* Quarternote regeneration w/ 4 repeats.

Gtr. 1: w/ Riff A

F♯m F♯m9 F♯m F♯m(maj7)

Huh! Ha! Come on. ___ Wait a min-ute, now. Check. 1. To tha young

Verse

Gtr. 1: w/ Riff A, 2 times

F♯m F♯m9

r to tha e tha b ___ to tha e tha l, ___ nev - er give up, just live up. Fed up -
mash - in with com - plex text fast and in a fash-ion that snap back necks. Quick-er than a

F♯m F♯m(maj7)

on A - mer - i - ca, we be spit - tin' it up, ___ rip - pin' it up, ev - en a - mount in each cup. To my
fed cash the com-pan - y checks. Come with tha fire on - ly Mar - ley could catch, yes, this be tha

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F♯m F♯m9

broth-ers burn - in' bare feet on black - top, whose curled 'neath tha shad-ows from the gaze of the cops. Whose
flame in the cel - lar be - ware. A name - less cold mil-lions gas - pin' for air, a na-ked and wage -

F♯m F♯m(maj7)

hunt-in' for nine to fives through fac - to - ry locks is now hunt-ed on this mod-ern day auc - tion block.
less, now scream with-in cages, what they make you pull your shit just to get your share. One!

Chorus

Gtr. 1 tacet
Gtr. 3: w/ Riff B, 2 times, 3rd time
N.C.

Gtr. 4: w/ Fill 4, 3 1/2 times, simile, 3rd time

Mic check, ha, ha, ha! I be tha an - ti myth rhy - thm rock shock - er.

Mic check, ha, ha, ha! I be tha an - ti myth rhy - thm rock shock - er one!

Mic check, ha, ha, ha! I be tha an - ti myth rhy - thm rock shock - er.

To Coda

Mic check, ha, ha, ha! I be tha an - ti myth rhy - thm rock shock - er one!

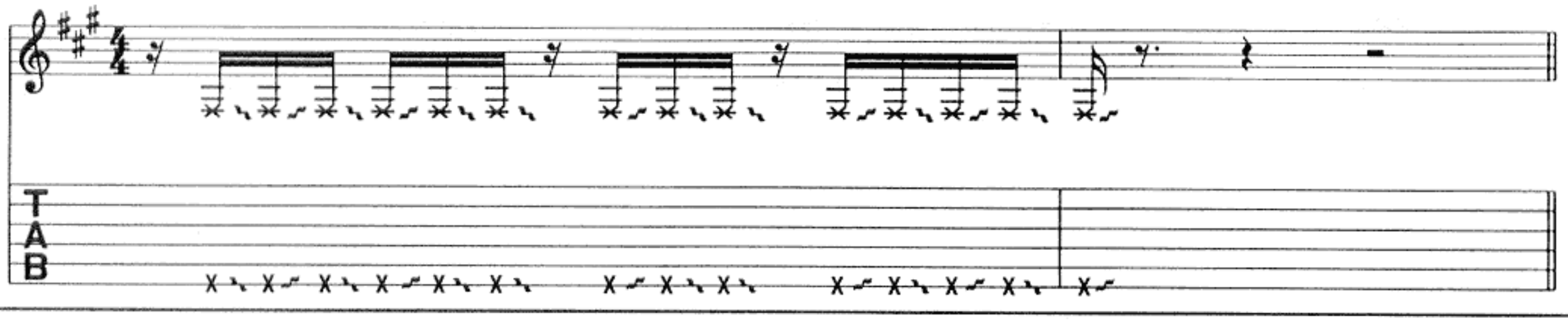
1.

Interlude

Gtr. 1: w/ Riff A

F♯m F♯m9 F♯m F♯m(maj7)

Check, check - ta-check-a - ta-check - ta-check wa, pack-in'. 2. Flex-in' and

Fill 1
Gtr. 4

2.

Interlude

Gtr. 2 (clean)

Rhy. Fig. 1 — End Rhy. Fig. 1

Gtr. 3 (dist.)

Riff B — End Riff B

mf

** w/ echo repeats

* slide down while picking in rhythm:

** quarter note regeneration w/ 3 repeats.

Gtr. 3: w/ Riff B

We'll come down with the war-ri-or sound,_ ah!

Gtr. 2

Guitar Solo

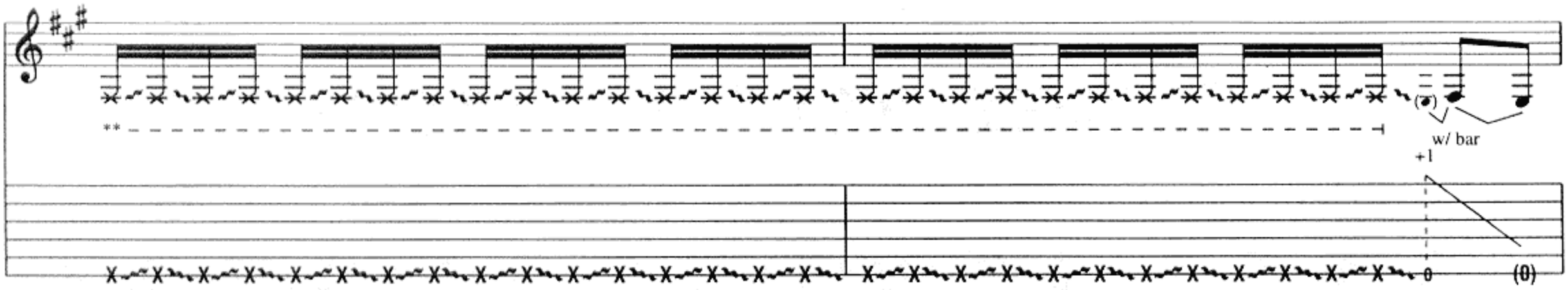
Gtr. 3 tacet

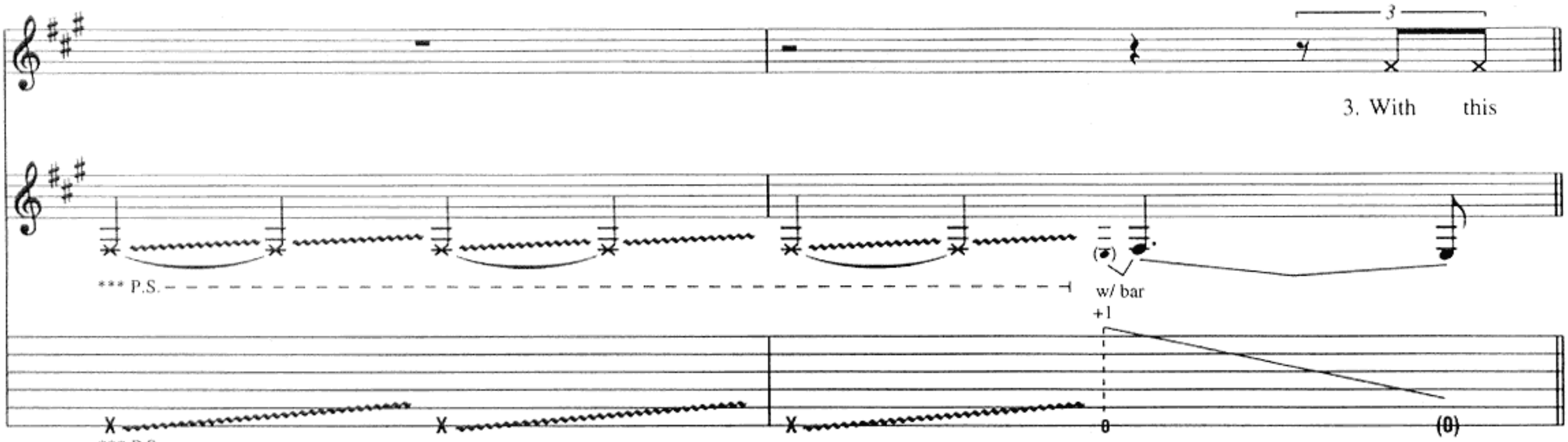
Gtr. 2: w/ Rhy. Fig. 1, 2 times

Gtr. 4 (dist.)

* Drag Allen wrench on sixth string with right hand while manipulating vibrato bar with left hand.

w/ bar

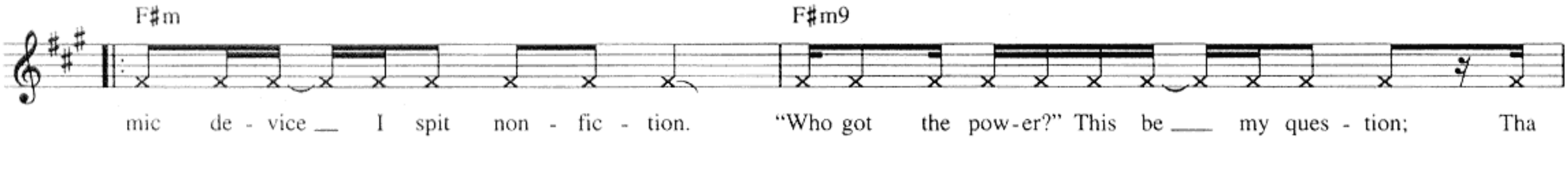
+ 1

** Quickly wipe sixth string with right hand while muting the strings with the left hand.



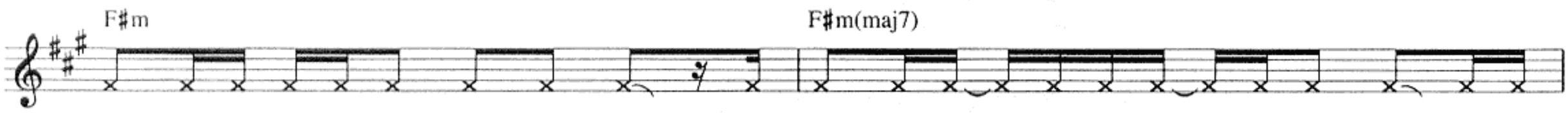
3. With this

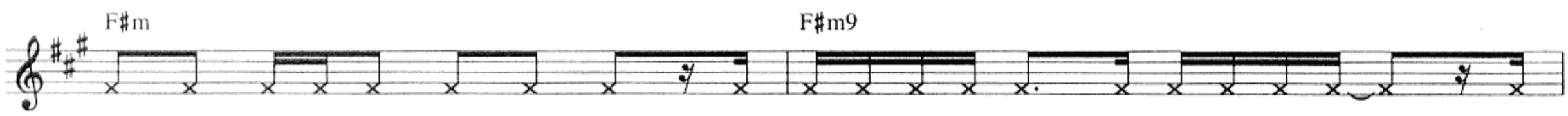
Verse

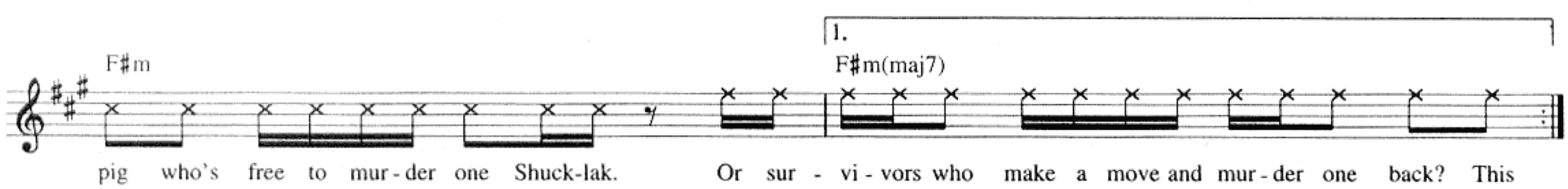
Gtrs. 2 & 4 tacet
Gtr. 1: w/ Riff A, 4 times



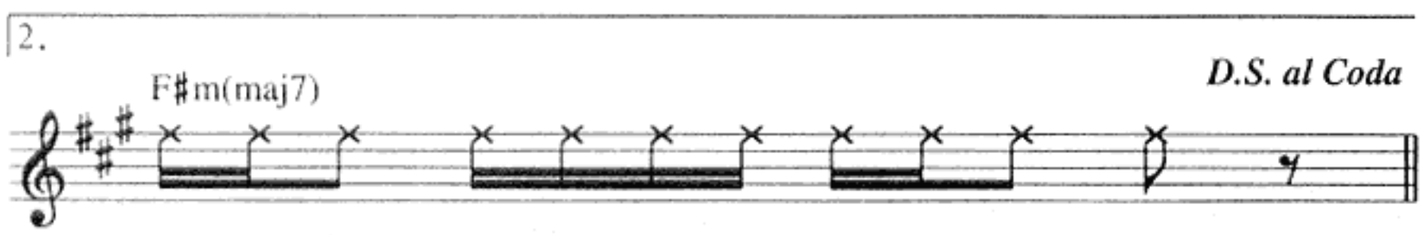
mic de - vice I spit non - fic - tion. "Who got the pow-er?" This be my ques - tion; Tha



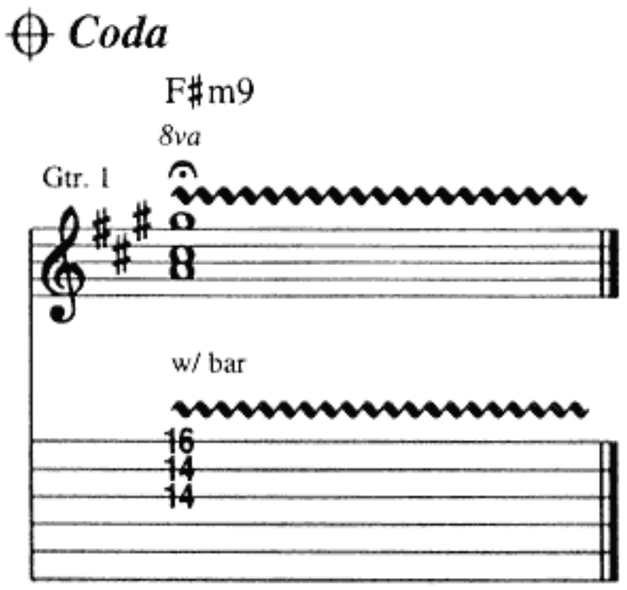
mass of the few in this torn na - tion? Tha priest, tha book, or tha con - gre - ga - tion? Pol - i -

tricks who rob and hold down your zone? Or those who give tha theives tha key to their homes? Tha



pig who's free to mur - der one Shuck-lak. Or sur - vi - vors who make a move and mur - der one back? This



viv - ors who make a move and mur - der one back?



Sleep Now in the Fire

Written and Arranged by Rage Against The Machine

Intro

Moderately ♩ = 128

N.C.(Am)

Gtr. 1 (slight dist.)

Riff A **End Riff A**

f

1/4 1/4 1/4 1/2

Gtr. 1: w/ Riff A, 3 times

Gtr. 2: w/ Riff A, 2 times

Yeah! 1. The

Gtr. 2 (dist.)

f

* fdbk.

* Microphonic fdbk., not caused by string vibration.

Verse

Gtrs. 1 & 2 tacet

A7(no3rd)

world is my ex - pense, the cost of my de - sire. Je - sus
2. Lie is my ___ ex - pense the scope of my de - sire. The par - ty

Gtr. 3 (dist.)

Riff B **End Riff B**

mf

* w/ Whammy Pedal

* DigiTech Whammy Pedal set to harmonize a whole step below.

Gtr. 3: w/ Riff B

blessed me with his fu - ture and I pro - tect it with fire. _
blessed me ___ with its ___ fu - ture and I pro - tect it with fire. _

𝄋 Gtr. 3: w/ Riff B

So raise your fists and march a - round, _ just don't take what you need _ or I'll
I am the Ni - na, the Pin - ta, the San - ta Ma - ri - a, the

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jail and bu - ry those com - mit - ted and smoth - er the rest in greed.
noose and the rap - ist, the fields o - ver - se - er, the

Crawl with me in - to to - mor - row or I'll drag you to your grave. I'm
a - gents of or - ange the priest of Hi - ro - shi - ma, the

Gtr. 3

12 14

deep in - side your child - ren, they'll be - tray you in my name.
cost of my de - sire. Sleep now in the fire.

Gtr. 2: w/ Fill 1, 2nd time; tacet 3rd time
Gtr. 3 tacet
N.C.

To Coda

Gtr. 2

12 0 0

Chorus
Gtr. 4 tacet
Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(Am)

Hey! Hey! Well, sleep now in the fire. Hey! Hey!

Interlude
Gtrs. 1 & 2 tacet
N.C.

Sleep now in the fire.

Verse

3. For it's the end of his - t'ry,

it's caged and fro - zen still. There is no oth - er pill to take, so

Fill 1
Gtr. 2

* fdbk.

* Microphonic fdbk., not caused by string vibration.

D.S. al Coda
(take 2nd lyrics)

swal-low the one _ that made you ill. __ 3. The

⊕ *Coda*

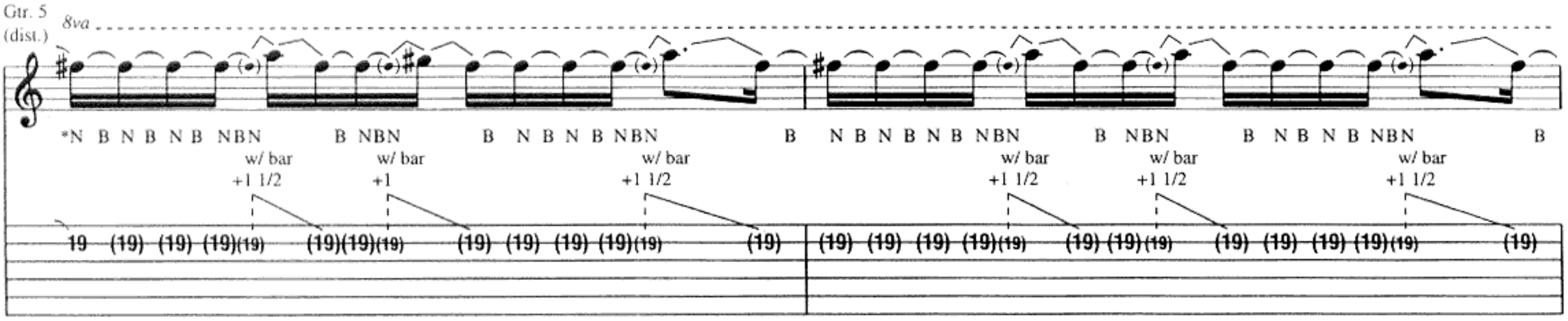
Gtrs. 1 & 2: w/ Riff A
N.C.(Am)

Yeah! _____

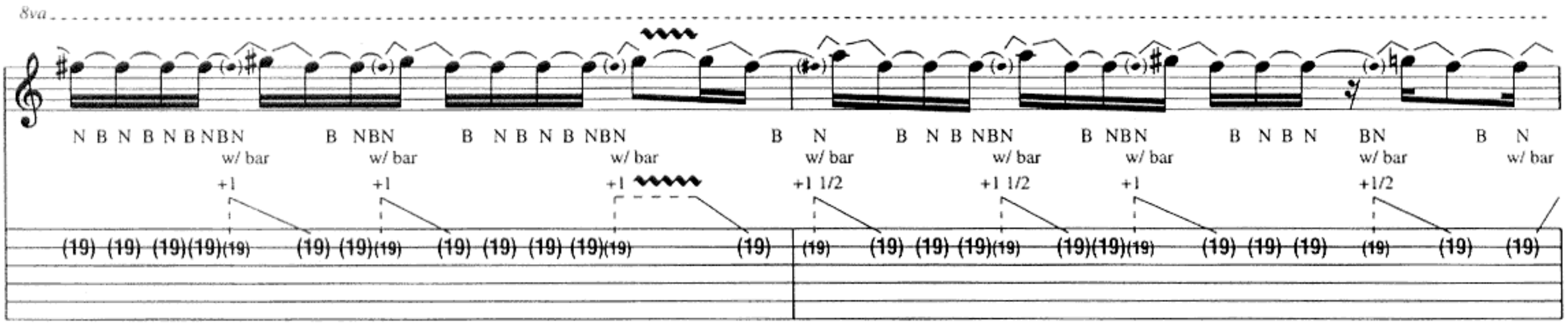
Guitar Solo

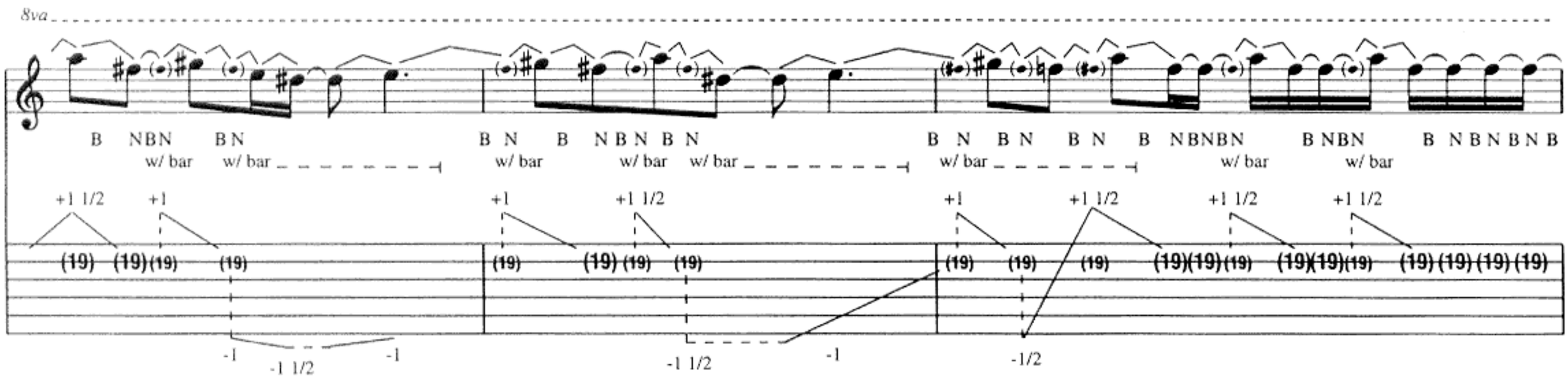
Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(Am)

Gtr. 5 (dist.)



* Using guitars with Les Paul style electronics, set neck pickup volume control to "10" and bridge pickup volume to "0."
Flip pickup selector switch with in specified rhythm with right hand to simulate the reattack while left hand manipulates vibrato bar.


8va
N B N B N B NBN B NBN B N B N B NBN B N B NBN B NBN B N B N BN B N
w/ bar +1
w/ bar +1
w/ bar +1
w/ bar +1 1/2
w/ bar +1 1/2
w/ bar +1
w/ bar +1/2
w/ bar
(19) (19) (19)(19)(19) (19) (19)(19) (19) (19) (19) (19)(19) (19)
(19) (19) (19) (19)(19) (19)(19)(19) (19) (19) (19) (19) (19) (19)

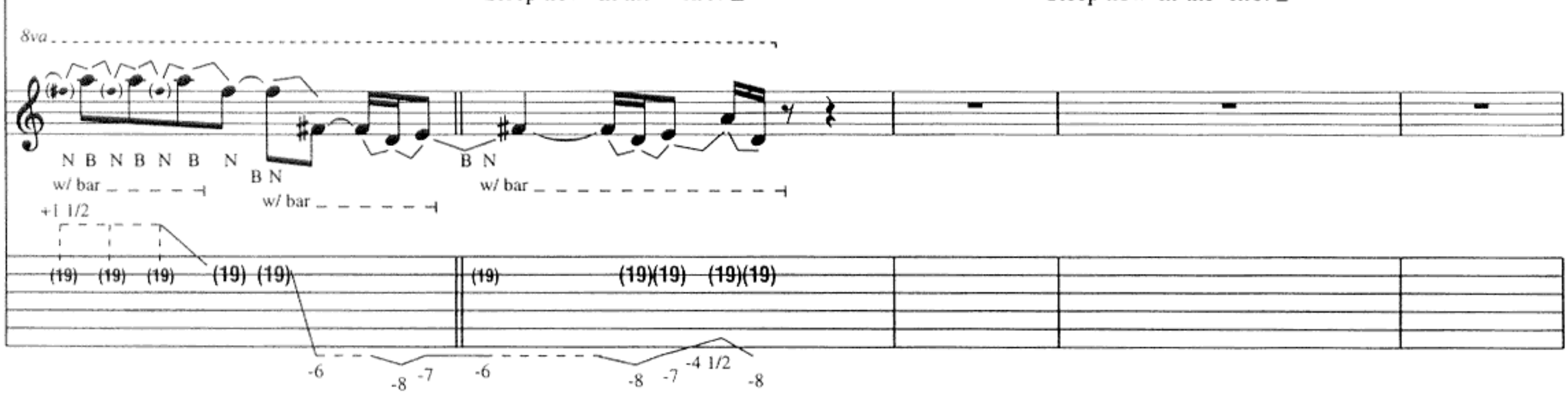


Outro-Chorus

Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(Am)

Gtr. 5 tacet

Sleep now in the fire! _ Sleep now in the fire! _



Gtrs. 1 & 2 tacet

Sleep now in the fire!_ Sleep now in the fire!_

Ta tabulatura pochodzi z
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taboolatury@wp.pl

Born of a Broken Man

Written and Arranged by Rage Against The Machine

Gtr. 1; DADGAD Tuning:
① = D ④ = D
② = A ⑤ = A
③ = G ⑥ = D

Gtrs. 2-5; Drop D Tuning:
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Moderately Slow ♩ = 74

D5 D(♯4) D6(♯4) Dsus4

Rhy. Fig. 1

Gtr. 1 (clean)

mp

let ring throughout

D6(no3rd) D5 D(♯4) D6(♯4)

(2)

Dsus4 D6(no3rd) D5 Gtr. 1 tacet N.C.(D5) F5 D5 F5 D5 F5 D5 F5 D5

Gtrs. 2 & 3 (dist.)

Rhy. Fig. 2

* *p* — *f*

1/2

5 (5)

Gtr. 1

End Rhy. Fig. 1

* vol. swell

N.C.(D5) F5 D5 F5 D5 F5 D5 N.C.(D5) F5 D5 F5 D5

End Rhy. Fig. 2 **Rhy. Fig. 2A**

Gtr. 3: w/ Rhy. Fig. 2

Gtr. 2

1/2

5 (5)

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F5 D5 F5 D5 N.C.(D5) F5 D5 F5 D5 F5 D5 F5 D5

Spoken: 1. *My*

End Rhy. Fig. 2A

1/4 1/2 3/4 1/2 1/4 1/2

Verse

Gtr. 1: w/ Rhy. Fig. 1

D5 D(♯4) D6(♯4) Dsus4 D6(no3rd) D5

fears hunt me down, capturing my memories, a frontier of loss. They try to escape across the

Gtrs. 2 & 3

D(♯4) D6(♯4) Dsus4 D6(no3rd) D5

streets where Jesus stripped bare and raped the spirit he was supposed to nurture in the name of my, in the name of my...

p *f*

Chorus

Gtr. 1 tacet

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 3: w/ Rhy. Fig. 2, 2 times

N.C.(D5) F5 D5 F5 D5 F5 D5 F5 D5

Born of a brok - en man, but not a brok - en man.

Gtr. 2: w/ Rhy. Fig. 2A

N.C.(D5) F5 D5 F5 D5 F5 D5 N.C.(D5) F5 D5 F5 D5

Born of a brok - en man, nev - er a brok - en man.

To Coda

F5 D5 F5 D5 N.C.(D5) F5 D5 F5 D5 F5 D5

Born of a brok-en man, but not a brok-en man. Born of a brok-en man, nev-er a brok-en man.

Verse

Gtr. 1: w/ Rhy. Fig. 1

D5 D(♯4) D6(♯4) Dsus4 Gtrs. 2 & 3 tacet D6(no3rd) D5

2. *Like autumn leaves, his sense fell from him. An empty glass of himself shattered somewhere within. His*

Gtrs. 2 & 3

D(♯4) D6(♯4) Dsus4 D6(no3rd) D5

thoughts like a hundred moths trapped in a lampshade somewhere within,

Gtr. 1: w/ Rhy. Fig. 1, last 4 meas.

D(♯4) D6(♯4) Dsus4 D6(no3rd) D5

their wings banging and burning on through in this night. Forever awake, he lies shaking and stirring, praying for someone to turn off the light.

Gtrs. 2 & 3

f

Chorus

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2, 2 times

N.C.(D5) F5 D5 F5 D5 F5 D5 F5 D5

Born of a brok - en man, nev - er a brok - en man.

Gtr. 2: w/ Rhy. Fig. 2A

N.C.(D5) F5 D5 F5 D5 F5 D5 N.C.(D5) F5 D5 F5 D5

Born of a brok - en man, but not a brok - en man.

F5 D5 F5 D5 N.C.(D5) F5 D5 F5 D5 F5 D5 F5 D5

Born of a brok-en man, nev - er a brok-en man. Born of a brok-en man, but not a brok-en man.

Interlude

N.C.(D5) F5 D5 F5 D5

Aw! Aw!

Gtrs. 2 & 3 **Riff A** **End Riff A**

1/2

Verse

Gtrs. 2 & 3 tacet

D5 D(♯4) D6 Dsus4 D6(no3rd) D5

3. *Fears hunt me down capturing my memories. The frontier of loss. They try to escape*

Gtr. 1

D(♯4) D6 Dsus4 D6(no3rd) D5

across the street where Jesus stripped bare and raped the spirit he was supposed to nurture in the name of my, in the name of my...

Interlude

D.S. al Coda

Gtr. 1 tacet

N.C.(D5) F5 D5 F5 D5 F5 D5 F5 D5 N.C.(D5) F5 D5 F5 D5 F5 D5 F5 D5

Gtr. 4 (dist.)

Gtrs. 4 & 5 (dist.)

mf 1/2

mf 1/2

⊕ *Coda*

N.C.(D5)

Aw!
Aw!

Ra!
Yeah!

Neh!
Come on!

1. F5 D5 F5 D5

2. N.C.(D5) F5 D5 F5 D5

Rhy. Fig. 2

Gtrs. 2 & 3

1/2

1/2

Born as Ghosts

Written and Arranged by Rage Against The Machine

Intro

Moderately ♩ = 91

N.C.(E5)

Verse

Gtr. 1: w/ Riff A, 2 times

N.C.(E5)

1. The hills find peace, locked armed guard posts.

Gtr. 1 (dist.)

Riff A

f w/ bar

Gtr. 2 (dist.)

End Riff A **Riff B**

f w/ wah-wah as filter

w/ bar

w/ bar

End Riff B

T
A
B

0 (0) -4 1/2 | 0 (0) -4 1/2 | 0 (0) -4 1/2 | 0 (0) -4 1/2

5 (5) (5) -1 1/2 -2 1/2 | 5 (5) (5) -1 1/2 -2 1/2

Gtr. 2: w/ Riff B

Safe from the screams of the chil - dren born ___ as ghosts. Gates

Gtr. 1: w/ Riff A, 6 times
Gtr. 7: w/ Riff B, 6 times

guns and a - larms shape the calm of the dawn.
2. One book and a forty ghosts stuffed in a room, Peer - ing

down in - to the bas - in where death lives on. ___ Where
the school as a tomb where

young run foam - in' at the mouth with hate. ___ Where
home is a waste - land, taste the ra - zor wire.

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burn - ing ba - tons beat the freez - ing who shake. _ Un - der the
And thought is locked in the womb. _ The

tox - ic sun - sets they dine and ____ toast. Their walls _
tales that tear at the myth of the dream. (Myth of the dream, _ myth of the dream. _) The

____ de - ny the ter - ror face __ by the chil - dren born as ghosts. __
suf - fer - ing that __ shocks the lives off the ____ screen. (Myth of the dream,_ myth of the dream._) Born as ghosts. _

* Gtr. 3 (dist.)

f

* doubled throughout

𝄋 **Chorus**

Gtr. 1 tacet

E5 D5 E5 D5

____ A warn - in', who suf - fers who did - n't speak a ____ word. Born as ghosts. _

Rhy. Fig. 1 **End Rhy. Fig. 1**

1/2 1/2 1/2 1/2

Gtr. 3: w/ Rhy. Fig. 1, 3 times

E5 D5 E5 D5

____ A warn - in', who suf - fers who did - n't speak a ____ word. Born as ghosts. _

To Coda

E5 D5 E5 D5 E5 D5

___ A warn - in', who suf-fers who did-n't speak a _ word. Born as ghosts. __ We're the chil - dren born as ghosts. _

1. 2.

Gtr. 1: w/ Riff A
Gtr. 3 tacet

E5 D5 N.C.(E5)

___ born as ghosts._ __ born as ghosts. _ born as ghosts. _

Guitar Solo

Gtr. 3 tacet

N.C.

Gtr. 1

3

*

w/ wah-wah

* Drag Allen wrench on sixth string with right hand while manipulating vibrato bar with left hand.

3

Gtr. 2: w/ Riff B, 4 times

12 12

N B N B N B N B N B N B N B N B N B N B N B N B N B N B

* ** w/ Whammy Pedal * w/ Whammy Pedal

* Using a guitar with Les Paul style electronics, set neck pickup volume control to "10" and bridge pickup volume control to "0." Pick the string and flip pickup selector switch in specified rhythm to simulate the reattack.

* as before

** DigiTech Whammy Pedal set for a Perfect 4th above.

* w/ Whammy Pedal * w/ Whammy Pedal * w/ Whammy Pedal * w/ Whammy Pedal

* as before * as before * as before * as before

D.S. al Coda

Born as ghosts.

Gtr. 1

Gtr. 3
divisi

* as before w/ Whammy Pedal

** *** †

* as before

** 5th above

*** octave above

† ♭7th above

⊕ *Coda*

E5 D5 N.C.(E5)

born as ghosts. born as ghosts.

Gtr. 3

Maria

Written and Arranged by Rage Against The Machine

Intro

Moderately ♩ = 99

N.C.

1. The sun a -

Gtr. 1 (dist.)

f

* w/ echo repeats
** w/ Whammy Pedal

T A B 21

Gtr. 2 (dist.)

f

* w/ echo repeats
** w/ Whammy Pedal

T A B 21

* Delays for both gtrs. are set for quarternote regeneration w/ infinites repeats.
** DigiTech Whammy Pedal set for a whole step below.

Verse

Gtrs. 1 & 2: hold echo repeats, next 12 meas.

N.C.

blaze as Ma - ri - a's foot touch-es the sur-face of sand, on north-ern land, as hu - man con - tra-band. Some
quo-ta, tha need - le and thread cru - ci - fix - ion sold and shipped a - cross tha new line, of Ma - son Dix - on.

3

ri - co from Ja - lis - co passed her name to tha boss. She stuffed ten to a truck - bed, she clutch-es her cross. Here
Rip-pin' through den - im tha point an inch from her vein. Tha fore - man ap-proach, his steps now pound in her brain. His

comes tha ex - haust and it rips through her lungs. She's off fast to tha pas - ture like cat - tle she'll cross. De - gree one
pre-sence, it ter - ri - fies and e - clips - es her days, no min - utes to rest, no mo-ments to pray. And with a

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hun-dred and six, sweat and vom - it are thrown and she prays and suf - fo-cates up - on tha mem-ries of home. Of
whis-per he whips her soul chained to his will, "My job is to kill if you for - get to take your pill." Her arms

Yan - qui guns for blood debts on tha loans. Of smol-der - ing fields rape rub - ble and bones.
jerks tha sis - ters gath-er 'round her and scream as if in a dream, eyes on the crim - son stream.

Of graves hid - den, trapped up in vi - sions of war. Of noth-in', no one, no - bod - y, no more.
Numb as her wrists split shots of blood to tha floor. Of noth-ing, no one, no - bod - y, no more.

Pre-Chorus

N.C. E5

Those are her moun-tains and skies and she ra - di - ates. And through

Gtr. 1 **Riff A** **End Riff A**

(Whammy Pedal off)

w/ bar

-1

Gtr. 2 **Riff A1** **End Riff A1**

(delay off)
(Whammy Pedal off)

Gtrs. 1 & 2: w/ Riffs A & A1, 3 times

N.C. E5 N.C.

his-tor-y's riv-ers of blood, she re-gen-er-ates. And like the sun dis-ap-pears on - ly to re - ap-pear,

E5 N.C. E5

She e - ter - nal - ly here. Her time is near, nev - er con-quered but here.

(*2nd time:* Ma - ri - a)

Chorus

N.C.(E5)

To tear a - way at the mask. _

Gtrs. 1 & 2

Riff B

End Riff B

7 5 7 0 5 2 5 2 0 3 5 0 3 0 3 0 5 3 5 0 7 5 7

1.

7 5 7 0 5 2 5 2 0 3 5 0 3 0 3 0 5 3 5 0 0 5 7

2.

2. And now __ she's got a tear a - way at the mask. _

Gtr. 1

* w/ echo repeats
** w/ Whammy Pedal

21

3 0 3 0 5 3 5 0 7 5 7

Gtr. 2

* w/ echo repeats
** w/ Whammy Pedal

21

3 0 3 0 5 3 5 0 7 5 7

* Hold repeats through next 12 meas.
** DigiTech Whammy Pedal set for a whole step below.

Gtrs. 1 & 2: w/ Riff B, 2 times

To tear a - way at the mask. _ Ow!

Bridge

Gtr. 2 tacet

** E

Gtr. 1 **Riff C**

mf

* w/ Whammy Pedal

End Riff C

* DigiTech Whammy Pedal set for a whole step below.

** Chord symbols reflect implied tonality.

Gtr. 1: w/ Riff C, 3 times

No min - ute to rest, no mo - ment to pray.

E

No min-utes to rest, no mo-ments to pray.

Gtr. 2 **Riff D**

* w/ Whammy Pedal

End Riff D

* DigiTech Whammy Pedal set for a whole step below.

Gtr. 2: w/ Riff D

E

No min - utes to rest, he e - clip - es her day, just a mo - ment to pray.

Guitar Solo

Gtrs. 1 & 2 tacet

N.C.

Aw!

Gtr. 3 *8va*

* w/ Whammy Pedal

* DigiTech Whammy Pedal set for a whole step below.

8va

steady gliss. *steady gliss.*

0 17 0 12 22 22 (22) 22 22 22 22

Chorus

Gtrs. 1 & 2: w/ Riff B, 4 times

N.C.(E5)

To tear a-way at the mask. _

loco 8va

2 4 6 4 4 6 8 6 6 8 10 8 8 10 12 10 10 12 14 16 18 22 21 17 18 18 22 21 17 18 16 17 17 18

Gtr. 3: w/ Fill 1, 4 times, simile

Huh! A-way at the mask. _ To tear a-way at the mask. _

Free Time

Gtrs. 2 & 3 tacet

Ra! To tear a-way at the mask. _

Gtr. 1

full

Fill 1

Gtr. 3

6 6 6 3:4

* w/ Whammy Pedal

T A B

19 14 19 14 19 14 19 14 19 14 19 14 19 14 19 14 19 14

* DigiTech Whammy Pedal set for a whole step below.

Voice of the Voiceless

Written and Arranged by Rage Against The Machine

Drop D Tuning:
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro
Moderately ♩ = 86

8va

Gtr. 1 (dist.)

f * w/ Whammy Pedal

* Upstem notes result from manipulting DigiTech Whammy Pedal in designated rhythms and pitches.

8va

Aw!

8va

loco

Gtr. 2 (dist.)

f

Gtrs. 1 & 2 N.C.(Dm7)

Riff A

Whammy Pedal off

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Aw!

End Riff A

Riff A1

Come on, ___ check it.

1. Through

End Riff A1

Verse

Gtr. 2 tacet

N.C.

steel walls, your voice blas - tin' on. True reb - el my broth - er Mu - mi - a I re - flect up - on.

8va

Gtr. 1

w/ Whammy Pedal

You bet tha spark, set the prair - ie fires on, make the mass - es a mas - to-don path to tram-ple tha fas-cists on.

8va

At fif - teen, _ ex-posed Phil-ly's fin - est kill - in' ma - chine. ___ Boots and mad guns, they pac - i - fy you young.

8va

Cause and ef - fect, smell tha smoke and tha breeze, _ my pan-ther my broth-er, we are at war un - til you're free.

8va

Chorus

Gtrs. 1 & 2: w/ Riff A

N.C.(Dm7)

You'll nev - er si - lence tha voice ___ of tha voice - less.

You'll nev - er si - lence tha voice ___ of tha voice - less. 2. What the pow - er - ful

Verse

Gtr. 2 tacet

N.C.

got ner-vous, 'cause he re - fused to be their ser - vant. He spit truth, that burned like black church-es.

8va

Gtr. 1

w/ Whammy Pedal

Prose and ver - sus a mil - lion poor in hears-es. Watch de - ci - sion of Dred Scott, as it re-serves.

8va

Long as the rope is tight a-round Mu - mi - a's neck. Let there be no rich white _ life, we bound to re-spect. Cause and

8va

ef - fect. Can't ya smell the smoke in tha breeze. _ My pan-ther broth-er we are at war un - til you're ___ free.

8va

Chorus

Gtrs. 1 & 2: w/ Riff A

N.C.(Dm7)

You'll nev - er si-lence tha voice _ of tha voice - less. You'll nev - er si-lence tha voice _

Gtrs. 1 & 2: w/ Riff A1

___ of tha voice - less. You'll nev - er si-lence tha voice _ of tha voice - less.

You'll nev - er si - lence tha voice ___ of the voice - less. 3. And

Verse

Gtr. 2 tacet

N.C.

Or - well's hell ___ a ter - ror er - a com - ing through, but this

8va

Gtr. 1

w/ Whammy Pedal

lit - tle broth-er's watch - ing you, too. And

Or-well's hell a ter - ror er - a com-ing through, but this

___ lit - tle broth - er's watch - ing you too, watch-ing you too.

Ta tabulatura pochodzi z
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New Millennium Homes

Written and Arranged by Rage Against The Machine

Intro

Moderately ♩ = 93

N.C.(E5)

Gtr. 1 (dist.) (bass)

*pp

f

Gtr. 2 (dist.)

mp

fdbk.

f

* vol. swell pitch: F♯ E

Gtrs. 1 & 2

Riff A

End Riff A

play 3 times

𝄋 Verse

Gtrs. 1 & 2 tacet

Gtr. 2: w/ Fill 1, 2nd time, see next page

N.C.(E5)

1., 2. Hun - gry peo - ple don't stay hun - gry for long. They get hope from

Gtr. 3 (dist.)

Riff B

End Riff B

mf

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Gtr. 3: w/ Riff B, 7 times

fire and smoke as the weak grow strong. Hun - gry peo - ple don't stay hun - gry for long.

They get hope from fire and smoke as they reach for tha dawn. 1. Tha
2. Yo, yo, check tha high tech

spi - rit of Jack - son now screams through tha ru - ins. Through fac - to - ry chains _ and tha ghost in the un - ion For -
ter - ror of the new or - der ath - letes. Peer in - to the eyes of the child _ al - read - y on tri - al.

got - ten re - mains _ dis - ap - pear to their new _ homes. Knife tha truck, the life burns to tha raw __ bone.
Ar - mies rip - pin' fam - 'lies a - part, get 'em on file. Con - vic - tions fit the stock pro - file _ all tha while films of

Blood on the floor _ of tha tear __ is still dry - in'. Cov - er the spread - sheets, the Dow Jones sky - in'.
dogs com - in' through homes, _ rip - pin' skin from bones. Yes, __ the new mil - len - i - um homes Pri - va -

Cell block, live-stock, tha bod - ies they buy - in'. Old South or - der, new North - ern hor i - zon.
- tiz - ing through pri - vate eyes an er - a ris - ing of tha Old South or - der, new North - ern hor i - zon.

Gtr. 2

mp fdbk.

9 (9)

pitch: A

Fill 1

Gtr. 2

Pre-Chorus

Gtr. 3 tacet

N.C.(E5)

Vi'-lence in all ___ hands, em-brace it if need _ be.

Gtr. 2 **Riff C1** **End Riff C1**

Gtr. 1 **Riff C** **End Riff C**

Gtrs. 1 & 2: w/ Riffs C & C1, 2 times

Liv-in' been war - fare, I press it to C. D. Vi'-lence in all _ hands, em-brace it if need _ be.

To Coda 1

Liv - in' been war - fare, I press it to C. ___ D. A

Gtr. 2

Gtr. 1

Chorus

Gtrs. 1 & 2: w/ Riff A, 3 times

N.C.(E5)

fire in tha mas - ter's house _ is set. ___ A fire in tha mas - ter's house _ is set. ___

A fire in tha mas - ter's house _ is set. ___ A

To Coda 2 *D.S. al Coda 1*

fire in tha mas - ter's house _ is set. ___

Gtrs. 1 & 2

Guitar Solo

play 6 times

⊕ *Coda 1*

Gtr. 2

* w/ Whammy Pedal

full full full full full full full full

Gtr. 1

8va

**T T T T T T T T T T T T T T T T

+1/2 +6 +8 +6 1/2 +7 +8 +7 +8 +6 1/2 +8 +4 1/2 +8 +6 1/2

* DigiTech Whammy Pedal set for a major third above.

** Tap string with Allen wrench with right hand while muting strings with left hand and rocking Whammy Pedal to specified intervals.

D.S.S. al Coda 2

A

15ma loco

full full full full full full full full full full full full full full full full

*fdbk.

8va

+8 +7 +8 +7 +8 +8 +2 1/2 +8 +1 +8 +1 +2 +8 +7 +8 +7 1/2 +1 +1

⊕ *Coda 2*

*Microphonic fdbk., not caused by string vibration.

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Ashes in the Fall

Written and Arranged by Rage Against The Machine

Tune Down 1 Step:

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = D

Intro

Moderate Rock ♩ = 140

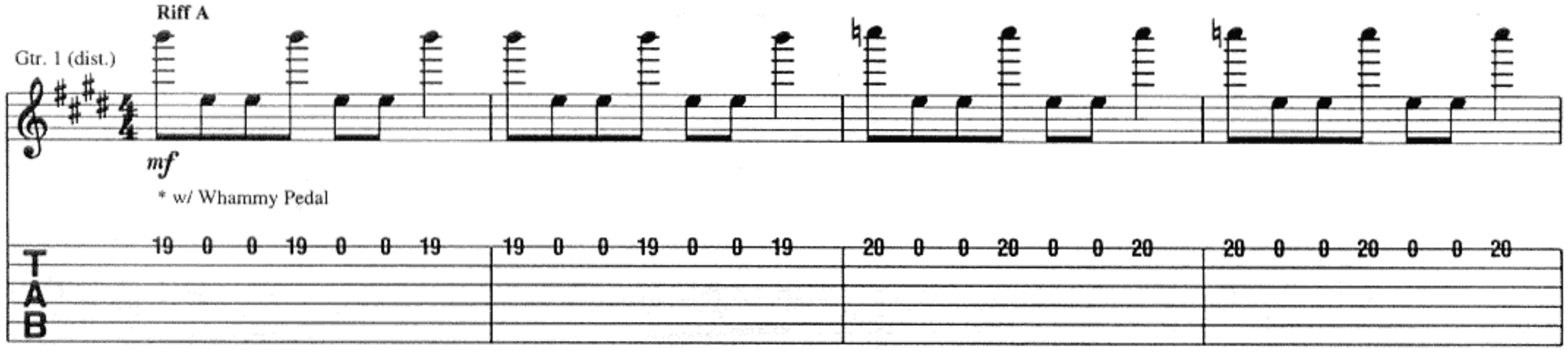
N.C.

Riff A

Gtr. 1 (dist.)

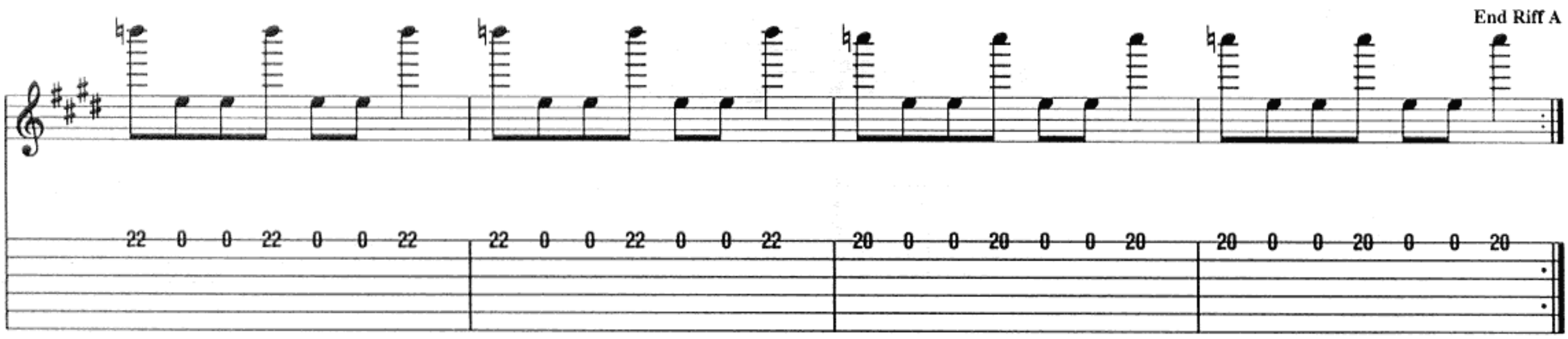
mf

* w/ Whammy Pedal



* DigiTech Whammy Pedal set to reproduce pitch one octave higher than written.

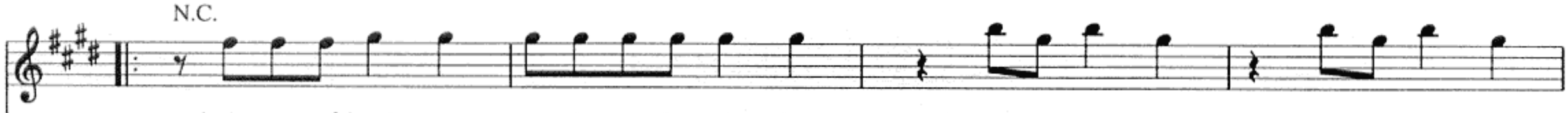
End Riff A



Verse

Gtr. 1 tacet

N.C.



1. A mass of hands press on the mar - ket win - dow, ghosts of pro - gress dressed in slow death.
2. A mass of prom - i - ses be - gin to rup - ture like the pock-ets of the new world kings, _____

Riff B

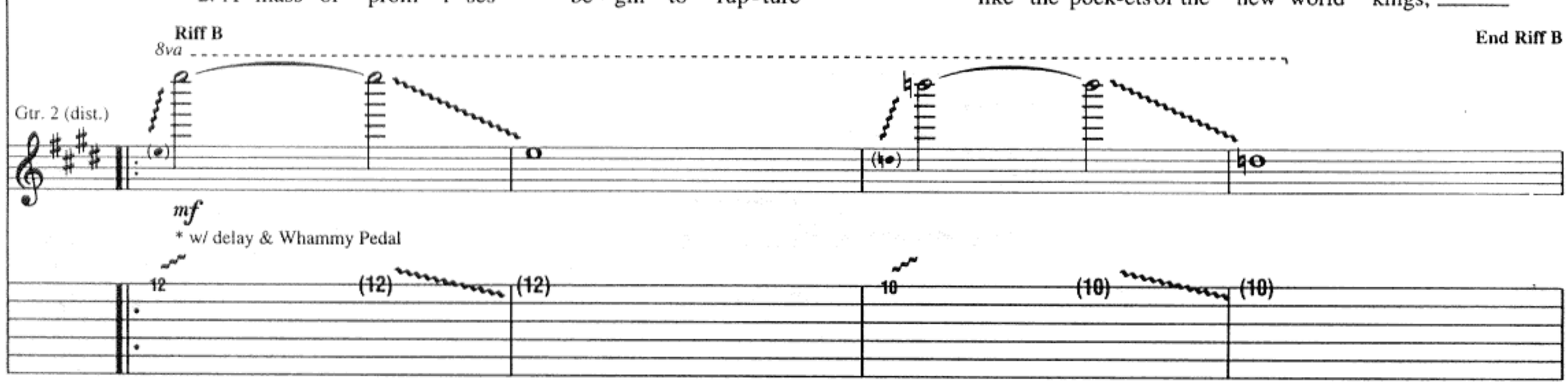
End Riff B

Gtr. 2 (dist.)

8va

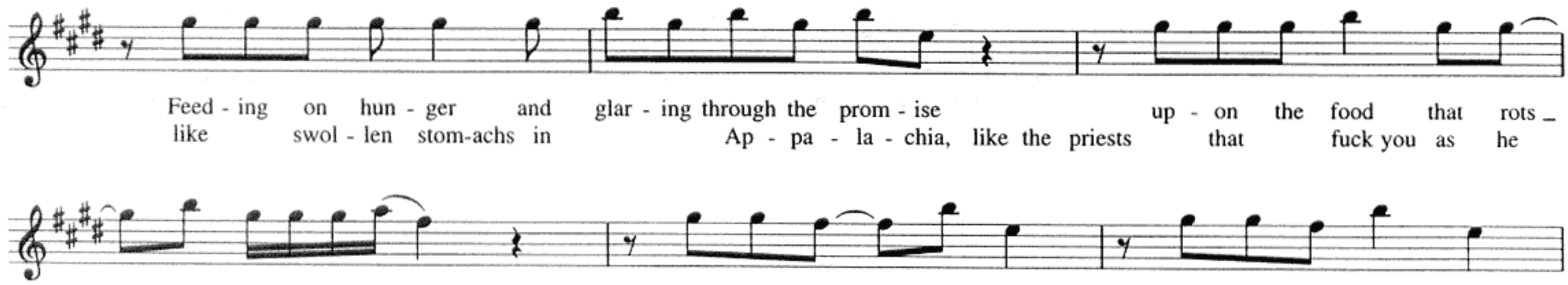
mf

* w/ delay & Whammy Pedal



* DigiTech Whammy Pedal set for two octaves higher when depressed.

Gtr. 2: w/ Riff B, 3 times



Feed - ing on hun - ger and glar - ing through the prom - ise up - on the food that rots _
like swol - len stom-achs in Ap - pa - la - chia, like the priests that fuck you as he
___ slow - ly in the aisle. _ A mass of ____ name - less at the o - a - sis
whis - pered ho - ly things. A mass of tears have trans-formed to stones now,

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that hides the graves be - neath the mas - ter's hill. Bur - ied for drink - ing,
sharp - ened on suf - fer - ing and wo - ven in - to slings. Hope lies in the rub - ble

the riv - er's wa - ter, while shack - led to the line at the emp - ty well.
of this rich for - tress, tak - ing to - day what to - mor - row nev - er brings.

Chorus

Gtr. 2 tacet

Dmaj7/F#

Gtr. 3: w/ Rhy. Fig. 1, 3 times

Spoken: This is the new sound, just like the old sound. Just like the noose wound

* Gtr. 3 (dist.) **Rhy. Fig. 1**

End Rhy. Fig. 1

mf

5
3
6
4

* Harmonized gtr. arr. for gtr.

o - ver the new ground. This is the new sound, just like the old sound. Just like the noose wound

1.

Interlude

Gtr. 2: w/ Riff B, 4 times
Gtr. 3 tacet

N.C.

7

o - ver new ground. Lis - ten to the fas - cist sing: "Take hope here.

War is else - where. You were cho - sen. This is God's land. Soon we'll be - free.

of blot and mix - ture, seeds plant - ed by our fore - fa - ther's hand."

2.

Interlude

Gtr. 1: w/ Riff A, 2 times
Gtr. 3 tacet
N.C.

o - ver the new ground. It's the new sound, just like the old sound.

Just like the noose wound o - ver the new ground.

Ain't the new sound just like the old sound?

Look at the noose now, o - ver the, o - ver the, o - ver the burn - ing ground.

Bridge

Gtr. 1 tacet
N.C.

Ain't it fun - ny how the fac - t'ry doors close 'round the time that the school doors close?

Gtr. 2

f Whammy Pedal off

15ma loco

P.H.

15ma loco

*Harm.

15ma loco

Harm.

*Located between 2nd & 3rd frets.

'Round the time that the doors of the jail cells o - pen up to greet you

15ma loco 15ma loco 8va

P.H. P.H. P.H.

pitch: D♯

like the reap - er

Ain't it fun - ny how the fac - t'ry doors _ close

8va ----- loco

P.H. - - -

8va ----- loco

P.H. - - -

pitches: D♯ D♯

pitches: D♯ D♯

'round the time that the school doors close? _

'Round the time that a

15ma ----------

w/ bar Harm. - - - - - -

-1

E_9^6

hun - dred thou - sand __ jail cells o - pen up to greet you like the reap - er.

15ma ----- loco

Harm. - -

8va ---------- loco

w/ bar P.H. - - - - - -

-1/2

-1/2

pitches: C♯ D

N.C.

Oh. __

* Gtrs. 1 & 2

Riff C

simile on repeat

P.S.

End Riff C

* Delay and Whammy Pedal off, playing *f* .

Gtrs. 1 & 2: w/ Riff C, 2 times, simile

N.C.

O - a - sis. This is no o - a - sis.

Chorus

Gtrs. 1 & 2 tacet

Gtr. 3: w/ Rhy. Fig. 1, 4 times

Dmaj7/F♯

Spoken: This is the new sound, just like the old sound.

Just like the noose wound o - ver the new ground. This is the new sound,

just like the old sound. Just like the noose wound o - ver the new ground.

Whispered: (Like

Gtr. 4: w/ Riff D, 4 times

N.C.

E

ash - es in the fall. Like ash - es in the fall. Like ash - es in the fall. Like

* Gtr. 4

Riff D

End Riff D

*** Gtr. 1 (clean)

mp

** w/ delay

mp

let ring

0 (0) (0) (0) (0) (0) 0 (0) (0) (0) (0) (0) 13 14

* Bass arr. for gtr. ** Notes in parenthese are delay repeats.

*** 2nd - 4th times doubled by Gtr. 2 (clean)

Outro

Gtr. 1 tacet

* Gtr. 2: w/ Whammy Pedal effects, till end

Gtr. 4: w/ Riff D, till end

Play 7 Times & Fade

N.C.

play 4 times

ash - es in the fall. Like ash - es in the fall. Like Uh, uh. ash - es in the fall. Like Oh, oh. ash - es in the fall. Like

**

let ring

13 14

* w/ dist., play notes randomly while rocking pedal back and forth rapidly.

** Whispered vocal is doubled by spoken vocal, till end.

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War Within a Breath

Written and Arranged by Rage Against The Machine

D5

Drop D Tuning, Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = D♭

Verse
Moderately ♩ = 102

D5

Spoken: 1. Ev - 'ry of - fi - cial that comes in crip - ples us, leaves us maimed,
Spoken: 2. Their ex - is - tence is a crime. Their seat, their robe, their

Gtr. 1 (dist.)

Rhy. Fig. 1

mf
w/ bar

8va

Harm.

End Rhy. Fig. 1

8va

Harm.

T A B: 10 12 8 | 10 12 8

Gtr. 1: w/ Rhy. Fig. 1, 2 times

si - lent and tamed. And with our flesh and bones he builds his homes. South-ern
tie, their land deeds their hired guns, they're the crime. Shots

Gtr. 1 tacet
* Gtr. 2: w/ Rhy. Fig. 1, 8 times

fist rise through the jun - gle mist, clenched to smash pow - er so can - cer - ous. Black
heard un - der - ground round the rap - ture, world's eye cap - tured, at last, in a Mex - i - can pas -

* w/ dist. playing *mf*

flag and a red star, a ris - ing sun loom - in' o - ver Los An - ge - les. 'Cause for
- ture. Masked scream - in', "Land or death." With - in a breath, a war from the depth of time. Who shot

Ra - za, liv - in' in La La is like Ga - za. On to the dawn, In - ti - fa - da.
four pup - pet gov - er - ners in a line? Who shook all the world bank - ers who think they can rhyme? Shot

Reach for the les - sons the masked pass on. Seize the me - trop - o - lis, it's you it's built on.
the land - lords who knew it was mine. Yes, it's a war from the depth of time.

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Pre-Chorus

D5 D(♭5) Dsus4 D

Whispered: Ev - 'ry - thing can change _ on a New Year's Day._ Ev - 'ry- thing can change _ on a New Year's Day.

Gtrs. 1 & 2

Riff A **End Riff A**

let ring let ring let ring let ring

Gtrs. 1 & 2: w/ Riff A, 1st 3 meas.

D5 D(♭5) Dsus4

Ev - 'ry - thing can change on a New Year's Day. Ev - 'ry - thing can change

To Coda 1 **Chorus**

D N.C.

on a New Year's Day. Come on! _ War _ with - in a breath, it's land or death._

Gtrs. 1 & 2

Riff B **End Riff B**

let ring

f

Gtrs. 1 & 2: w/ Riff B, 6 times

War _ with - in a breath, it's land or death. War _ with - in a breath,

1st time, D.C. al Coda 1
2nd time, To Coda 2

it's land or death. War _ with - in a breath, it's land or death.

Coda 1 *D.S. al Coda 2*

N.C.

Oh. _ Ran - dom mass grave.

Gtrs. 1 & 2

Coda 2

Freely

D5

Gtr. 1

Gtr. 2

Whispered: It's land or death.

A Tempo

Gtr. 1 tacet

Gtr. 2: w/ Riff B, 4 times

N.C.

Gtrs. 1 & 2: w/ Riff B, 8 times

N.C.

Yeah! Oh. Come on. _

Well, come on. _ Yes. Yes. Yes.

Outro-Chorus

D5

It's war _ with-in a breath, it's land or death. War _ with-in a breath, it's land or death.

Gtrs. 1 & 2 **Rhy. Fig. 2** **End Rhy. Fig. 2**

w/ bar w/ bar w/ bar w/ bar w/ bar w/ bar w/ bar w/ bar

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 4 times, simile

War _ with-in a breath, it's land or death. War _ with-in a breath, it's land or

Free Time

N.C.

Gtr. 1 tacet

death.

Gtr. 1

Gtr. 2

Gtr. 2
divisi

15/12 12 1/2 (12) 12 1/2 (12) 12 1/2 (12)

* Gtr. 1 to left of slash in tab.